

AMERICAN ART NEWS.

Vol. IV. No 14

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EXHIBITIONS.

Academy of Design.—Annual exhibition, Fine Arts Galleries.

American Art Galleries.—Heber R. Bishop Collection, January 13 to 27.

Astor Library.—Color plates, Japanese lithographs.

Benguat Galleries.—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Exhibition of book bindings, manuscripts and early printed works.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Davis Gallery, London.—Works of Art.

Durand-Ruel Galleries.—Old masters and modern paintings.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Exhibition of notable portraits of early Dutch, English, Flemish, French, Italian and Spanish Masters.

Fifth Avenue Art Galleries.—Furniture, bronzes and bric-a-brac.

Fifth Avenue Auction Rooms.—Yasuke Fujita, collection of ancient Chinese and Japanese art objects.

Fishel, Adler and Schwartz.—Exhibition of portraits by William Funk.

Gimpel and Wildenstein Galleries.—High class old paintings.

Hamburger Fres. Paris.—Works of Art.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Knoedler Galleries.—Exhibition of portraits by Chartran, January 15.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

Lenox Library Building.—Exhibition of etchings and drawings by Menzel, and etchings by J. Alden Weir.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Montross Gallery.—Exhibition of Paintings by D. W. Tryon and T. W. Dewing.

McClees Galleries.—Exhibition of the Denton Butterflies.

Noe Galleries.—Exhibition of water colors by F. Hopkinson Smith.

Oehme Galleries.—Paintings and Water Color drawings.

Pratt Institute.—Exhibition of works from the Tiffany Studios.

Ralston Galleries.—Works of Art.

Rice Gallery of American Paintings.—Exhibition of Olive P. Black's landscapes.

Scott and Fowles Co. Galleries.—High class Paintings by Barbizon and Dutch Masters.

Strauss Galleries—High class paintings and prints.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

(Sales on Page 5.)

Augustus St. Gaudens and Josef Israels have been elected honorary for-

In addition to the first prize, the awarding of the contract, there will be three others of \$200, \$150 and \$100 respectively.

The jury of award will consist of Col Thompson, the donor; Ernest Flagg, architect of the Naval Academy; Walter B. Chambers, Charles Grafty and Daniel C. French. The de-



PORTRAIT OF MISS ADELE STRAUSS
By Polo Francesco Finocchiano

eign members of the London Royal Academy.

A competition for designs for two doors, a transom and a decorative panel for the chapel of the Naval Academy at Annapolis, where rests the body of Paul Jones, is announced by the National Sculpture Society. The work, to be done in bronze, will be the gift of Robert Mapes Thompson, as a memorial of the class of 1868, and the cost is to be \$15,000.

Sculptors must submit plaster models to the National Society in the Fine Arts Building this city, between March 15 and 20, without divulging their names. A cipher shall be used on the design and the name sent in a sealed envelope.

cision will be made within two weeks of the close of the contest.

The one hundred and first annual exhibition of the Pennsylvania Academy of Fine Arts will open with a private view to invited guests on Saturday evening next, January 20, at half after eight o'clock. The hostesses will be Mrs. S. Weir Mitchell, Mrs. John K. Van Rensselaer, Mrs. Arthur E. Newbold, Mrs. Charles Biddle, Mrs. J. William White, Mrs. H. LaBarre layne, Mrs. Thomas L. Montgomery, Mrs. George Woodward, Mrs. William C. Dickerman.

The twenty-eighth annual exhibition of the Society of American Artists will

open in the American Fine Arts Galleries, in West Fifty-seventh Street, on Saturday, March 17, and continue until Sunday, April 22. The usual Varnishing day will be on Thursday, March 15, and there will be a private view that same afternoon. The following day a reception will be held in the galleries. Four prizes are open to competition by American artists, the Webb prize of \$300 for the best landscape or marine, the Shaw fund of \$1,500 for the purchase of one or more works selected by the jury of admission, and which become the property of Mr. S. T. Shaw; the Carnegie prize of \$500 for the most meritorious oil painting, portraits excepted, and the Julia A. Shaw memorial prize of \$300 for the best picture by a woman. The Hanging Committee are Messrs. H. A. MacNeil, Frank Vincent Du Mond and Emil Carlsen.

The exhibition of paintings by T. W. Dewing and D. W. Tryon, which opened last week in the Montross Gallery, No. 372 Fifth Avenue, where they will remain until the 20th, will appeal to the many admirers of these two artists.

There are but four canvases by Mr. Dewing, "La Lute" and "La Peche," both a group of women in faint hued gowns, seen against an almost plain green background, but which, when viewed at the proper distance, lends itself to all sorts of fancies. The "Woman in Purple and Green," painted throughout in a subdued key, is charming.

Mr. Tryon is represented by eleven landscapes, all soft and delicate in tone, full of atmosphere. Two exquisite moonlight scenes, "The First Snow," and "The Pool," where a pale yellow sky, seen through bare misty trees, is reflected in a pool in the foreground, and "Twilight," are delightful, but all are charming studies of nature under some of her most poetic aspects.

The National Sculpture Society gave a dinner on Tuesday night in honor of its retiring president, Daniel Chester French, as Mr. French declined to be re-elected. Mr. French is severing his official connections with a number of organizations in order to give his time and energies to the work of the Metropolitan Museum, of which he is a trustee. The dinner took place in the Fine Arts Building, in Fifty-seventh Street. Mr. Karl Bitter was elected president to succeed Mr. French; Arnold W. Brunner and Carl Grafty, vice-presidents; J. Wyman Drummond, treasurer, and J. Scott Hartley, secretary. Others at the dinner were Edwin H. Blashfield, Charles DeKay, Frederick Crowninshield, Edward Robinson and Robert W. De Forest.

During the evening the movement for the Sculptors' Home was discussed, to benefit painters, sculptors and architects who may be in need. A well-known and wealthy society woman is promoting the movement.

In the early autumn the galleries will be secured for a unique sculptors' exhibition, the patrons of which will be well known in prominent circles. The proceeds will be applied to the building of the home.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are offered as a premium to the person or persons who will secure 35 subscribers to this journal for one year. The scholarships will be known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Students' League Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship will include any of its courses.

Any further information or details desired will be furnished by application in person at this office.

The opening lecture for the winter term at Pratt Institute was given by Mr. Perry, on Wednesday, January 10, at four P. M., in the Assembly Hall of the Institute. The subject was "Rome and Its Contributions to the World of Art."

The still life painting class at the Cooper Union Woman's Art School was formed on Monday, January 8, and is elective for students having passed through the Academic course. Students from the antique class may become members if their work is sufficiently good.

It was found that the Composition Class, held on Friday afternoons, interfered with the Art History Lectures held at the same hour, as the students who attended the Composition Class were obliged to lose half of the lecture. For that reason the day for the Composition Class has been changed to Monday.

In the members' room of the Art Students' League, on January 18 and 19, will be held a limited exhibition of the school and outside work of the students of the League. The public are cordially invited.

The class rooms at the League are again filled with students eager for their work after the holidays. The school was closed on Christmas and New Year's Day only, but many of the pupils went out of the city for a week or more.

"The American Student of Art," which is published by the Art Students' League, is having a heavy sale. The first number, which appeared on January 1, is a very good one. It is unlike other art publications because it is devoted entirely to all phases of art that are of value to the student.

Lucius Hitchcock, the well-known illustrator, will give a talk to the members and students of the Art Students' League on Wednesday evening, January 17, at the League, West Fifty-seventh Street.

An interesting and unique course on anatomy, will be given by Thomas P. Anschutz of Philadelphia at the New York School of Art, beginning Saturday evening, January 20. These demonstrations, which will be six in number, will consist in building up the muscles in clay on the skeleton, build-

ing up the figure instead of pulling the figure to pieces. A living model will be used to show the bunches of muscles in action. This course will be quite as attractive to artists as to students, and will serve to refresh their memory as to the general construction of the figure.

HERE AND THERE.

A basis of union in the proposed consolidation of the National Academy of Design and the Society of American Artists has been finally agreed on by a joint committee of the council of the academy and the board of control of the society. The academy is represented on the committee by Frederick Dielman, the president; Harry W. Watrous and C. Y. Turner, and the society by Kenyon Cox, Samuel Isham and Robert Henri.

The late Henry G. Marquand and Mr. Yerkes were the first American art lovers to take up the collection of old rugs and textiles as adornments for an art gallery. These were designed by masters for Europeans, to be in keeping with pictures and other adornments of cathedrals. The colorings and designs of these are for the most part Byzantine, Raphaellesque and Gothic.

Some of Yerkes rugs from Poland are woven with gold, silver and silk. Some are of silk and wool with designs of fighting animals. Others represent hunting scenes. One carpet is a facsimile of a renowned Arderbil carpet, now in the South Kensington Museum in London. This hangs on the north wall of the third gallery. Carpets which cover the floor of this gallery came from an old church in Spain and are of great value.

Prices of these textiles have so appreciated in value that Mr. Yerkes' earlier purchases are now worth many times the price he paid for them. A conservative estimate made recently by an expert places the aggregate value of some twenty-five or thirty richer rugs and carpets at about \$800,000.

Since Messrs. Marquand and Yerkes other art lovers have followed them. Among these are Senator Clark, of Montana, and George Gould.

Tapestries owned by Mr. Yerkes are as remarkable and valuable in their way as are the rugs and textiles. They are for the most part Beauvais with designs by Boucher, with some Gobelines and Aubussons. It would be impossible to place even an approximate figure on these.

Twenty-eight oil paintings by Hermann Dudley Murphy, of Boston, are exhibited in one of the small galleries of the Rhode Island School of Design. With the exception of three portraits and two of still life, they are all landscapes or impressions of sky and land, or sky and sea; for in the majority of them, the sky is the first thing one observes. Mr. Murphy appears to have been greatly influenced by Whistler, especially does that seem apparent in the grey picture of "The Thames," and in the blue ones, "The Milkman's House," "The Hole in the Sky," "The Moon and the Clouds." Then when one looks again, one perceives that the results which seem at times like happy accidents, are really very carefully studied, and that Mr. Murphy conveys his own message in his own way, with simplicity and directness. His color is beautiful, and perhaps nowhere more so than in his "Shower and Sunset."

The portraits are individual; the largest, "Fritz Van der Loo," is of a

virile character, no more interesting than the small one of "The Young Man."

One does not generally mention frames in connection with the pictures, but in this case any one who has heard Mr. Murphy lecture, as he did, last year, at the Providence Art Club, on the art of framing pictures, will realize how fitting it is that some mention should be made of his frames, each of which, in color and design, is specially intended for the picture it frames.

A meeting was recently held by the trustees of the fund for superannuated artists for the Artists' Fund Society and the Artists' Aid Society at the home of William F. Havemeyer, New York. The original scheme to raise \$100,000 was abandoned. As there is no wish on the part of the trustees to build or maintain a home, it was decided to raise only \$50,000, which, it was thought, would yield enough income to enable them to do the work of relief as at present contemplated.

In a History of American Painting, (MacMillan & Co., N. Y. 8 vo.; \$5.) Samuel Isham, the well-known American artist, has performed a difficult task and performed it well.

Such a work has been needed and its appearance, now that the public is beginning to awaken to the fact that we have a National art and that such an institution as the Metropolitan Museum, of New York, is weak in its examples of this art is most timely. As the author well says in his preface, a history of American painting should have its importance, not through its description of isolated men or their works, but as a record of the growth of the country in intelligence and culture, as a part, at least, of that History of Taste which still awaits its author.

Following this theory Mr. Isham has compiled and written a clear entertaining and educational history of American painting from its comparatively recent beginnings with John Smybert, to the present day, when half a hundred landscape portrait figures and mural painters are producing work that is beginning to challenge attention in Europe and when we have developed a landscape school, at least, that with the exception of the modern Dutch school and that of the French Impressionists at Giverny, is the one school in the world that is unique and full of promise.

His study of early art conditions in the United States has been evidently close. He mentions such a painter as Theus who painted as far back as 1740 in Charleston, S. C., under the influence of Holbein. His chapter of Copley and Benjamin West are entertaining and his estimate of their work a just one. Of necessity Mr. Isham has had to draw from Dunlap and Tuckerman, the only historians of art in this country worthy of the name, but whose works are now out of date. He has however well winnowed the wheat from the chaff in those worthies' records, and has avoided their extravagances and rejected many of their inaccuracies of statement.

It is to be regretted that the author has not visited and studied the old cities of the South, and especially Charleston, S. C., in whose older houses hang many remarkable canvases today. In these cities and especially as has been said, in Charleston, there was an appreciation and love of art in the late seventeenth and early eighteenth centuries, which were wanting elsewhere.

To Gilbert Stuart, the Peales, John Trumbull, and specially to Thomas Sully the author devotes deserved space and laudation. Thence he proceeds to discuss the decline of the English influence on our native art, the rise of a native school, the beginning of landscape painting, the Hudson River school, the genre and portrait painters of the ante-bellum period, the increase of French influence, the figure painters of the sixties and seventies, the new movement, which might be better called the Renaissance of American art of 1878, and drawing to a close, touches upon the Society of American artists, American painters resident abroad, and recent landscape, figure portrait and mural painting in American with a well considered summing up in which he treats of the art duty.

On this subject the author says in brief "whatever the merits or defects of the protective tariff in other matters, it is assuredly a mistake when placed on works of art. No history of American painting would be complete without record of the fact that even in the days when the importation of foreign paintings was greatest and the sale of native work most difficult, American painters asked for no protection, but with practical unanimity, expostulated and protested, both in print and before congressional committees against taxing the materials of education and culture. To American painting itself there was not much harm done after all by the tariff. The country is the poorer by many masterpieces, but the painters mostly studied abroad and did not need them, nor has it greatly affected the rich, who got what they wanted anyway, and are rather proud of the high prices paid, but it has seriously diminished the beauty of the surroundings of the great body of the people."

Mr. Isham also concludes that the present condition of American painting is on the whole sound and satisfying, but that what its future will be is uncertain. He says truly that as we shall probably have in fifty years more, . . . the present outlook, wealth unparalleled in history and that if our civic enthusiasm should take the form of struggle for superiority in civic improvement and adornment, the result might surpass the hopes of the most sanguine for our art.

The criticism has been made on Mr. Isham's work that he has treated American painters, and especially his contemporaries too kindly, and that this proceeds from the natural feeling of an artist who essays art criticism or notice that, disagreeing with the ideas of most of his fellows, he must deal in weak praiseworthy generalities, rather than indiscriminate blame. This criticism appears to us to be unjust. Mr. Isham has steered cleverly, it would seem between unjust and unfair abuse, and maudlin adulation. Read his chapters, on the old Academicians and the early days of the Society—and if one remembers those days one will not only be most interested and entertained, but will conclude that they are admirable pen pictures of a curious period.

We notice some omissions of painters who should certainly have been noticed—such for example as the late Julian Rix—but these would appear to have been unintentional.

As a whole the book, which is beautifully printed and bound, with most appropriate and charming reproductions of representative old and modern pictures is a valuable contribution to contemporary literature, and will in a short time, if we mistake not, be found in every studio, library and gallery.

AMONG THE ARTISTS.

The last of the decorations painted by John La Farge for the Minnesota State Capitol were placed last week. A handsome stained glass window painted by Mr. La Farge was also recently placed in the First Presbyterian Church in St. Louis. The window was especially interesting from the fact that it was a copy of Michael Angelo's Isaiah in the Sistine Chapel, according to the request of the donor of the window. Mr. La Farge is now working on six decorations for the Baltimore Court House.

David Ericson painted some very interesting pictures of Lake Superior while at Duluth last summer. A charming moonlight, which he calls "A Nocturne," is especially attractive. He was one of the few Americans who was a pupil of Whistler in Paris, and his pictures are delightfully reminiscent of his master, especially in the purity of their color. Mr. Ericson is represented in the Academy exhibition.

Irving Wiles will leave next week for Philadelphia for the purpose of painting a portrait of Julia Marlowe in the character of "Viola." The Philadelphia trip was planned owing to the fact that Mr. Wiles was so very busy during Miss Marlowe's New York engagement that he could not give her the necessary sittings. Going to other cities to paint portraits is a new departure for him, but as Miss Marlowe is a very busy person, he makes this exception since the subject is a great artistic attraction.

Eli Harvey, an American sculptor recently came back from Paris where he has lived for ten years. His object in coming to America was to make some animal decorations for the Animal Building in the Bronx. He has just finished sixteen pieces of sculpture which he intends to send to the Philadelphia Exhibition. His studio at present is in the Benedick Building, 80 E. Washington Square.

Alfred Maurer an American painter has recently returned from Paris where he has his home. Mr. Maurer is considered unusually clever and has taken prizes all over the world. He will return to Paris in January.

Adele Winkler recently returned from St. Louis, where she has been painting portraits of prominent St. Louis people. Mrs. Winkler's charming miniatures have brought her considerable fame, but by the advice of artist friends she has taken up painting portraits in oil, with which she seems to have unusual success.

Mr. Charles de Kay, director of the Arts Club, and Mrs. de Kay gave a reception at their home, No. 413 West Twenty-Third Street, last week. Many well-known artists were present. Among them Frederick Dielman, the Misses Holt, Samuel Isham, Mr. and Mrs. Edward Sperry, also Mr. and Mrs. Watson Gilder.

The Electrolytic Art Metal Co. are showing a new and complete line of artistic gold and silver deposit ware at their rooms in the St. James Building, Twenty-Sixth Street and Broadway. Beautiful tea and coffee sets, of china in various colors, ornamented by hand in attractive designs in gold and silver, are a specialty among the new samples. A number of French service plates may also be seen, reproduced exactly like those imported from France. These are

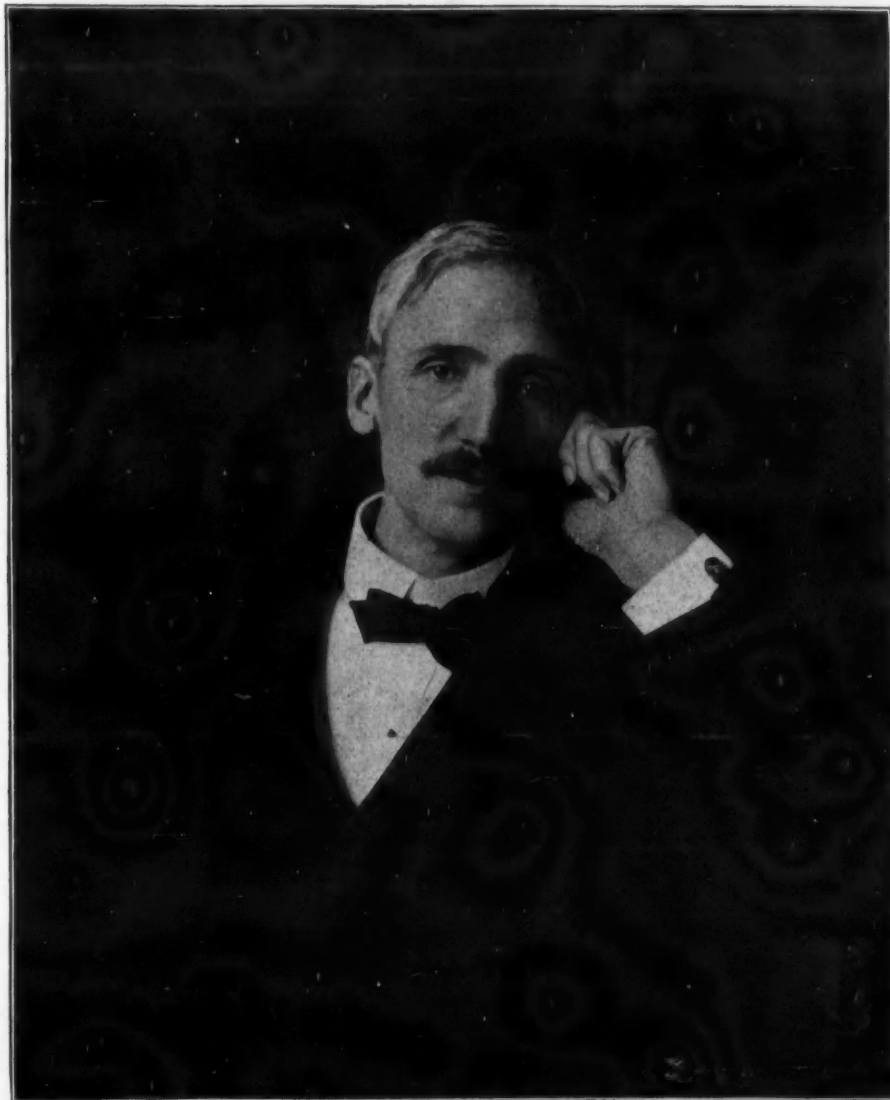
made for the first time in this country—and at much lower prices than the imported ones. A large number of other pieces are also on exhibition, including glasses, vases, tea and coffee cups, etc. The designs in most cases are cut by hand, and deposited on the china by a secret electric process.

The New Year's supper at the Arts Club was well attended by a large number of prominent people. It was a dignified and graceful affair. At the close of the supper each guest was presented with a candle, match and candlestick from the Volkner Pottery, the gift of Mr. Trask. The candles were lighted and burnt with the idea of burning the evil spirits out with the old year. The supper was followed by instrumental music and songs.

Emily Peacock held an exhibition of arts and crafts jewelry at the Waldorf last week, during Mrs. Edward Addison Greeley's Causeries. The exhibit, which was quite successful, showed a number of artistic pieces of jewelry, set with semi-precious stones. A necklace of silver, set with green onyx, was especially attractive. Miss Peacock began the making of hand-made jewelry in a small way about four years ago. She met with success at once and orders multiplied rapidly until now it is necessary for her to employ assistants.

Paul Nauen, a portrait painter of Vienna, has joined the foreign colony of artists in New York, and is now executing a number of important commissions.

Mr. Nauen is at present the guest of



W. J. BAER
Photo by Jessie Tarbox Beals
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William J. Baer, whose photograph is reproduced in this issue, was born in Cincinnati, O., in 1860. He studied at the Munich Academy, and was a pupil of Loefftz. In 1885 he married Miss Laura Schwenk. Although a painter of portraits in oils, it is by his miniatures that he is best known, and he was the organizer, and is the president of the American Society of Miniature Painters. He was formerly an instructor at the School of Applied Design and at Cooper Union, this city, and has also taught at the Chautauqua School and at Princeton.

He is represented in many collections both here and in Europe, among them the Walters Collection, Baltimore, the Jaffe collection, Hamburg, and the Munich Royal Academy, Germany.

He received a first-class medal for miniatures in New York in 1897, a bronze medal at the Paris Exposition in 1900, a bronze medal at the Pan American exhibition in 1901, a silver medal at Charleston in 1902, and was made hors concours at the St. Louis Exposition in 1904.

Carl Weidner, a miniature portrait painter. He has brought a number of portraits of prominent people from abroad, and will give an exhibition of these examples with other portraits here in the near future. In Vienna Mr. Nauen was awarded a gold medal for a portrait of a woman. He has also received mention in other important art exhibitions abroad. Among American artists who were associated with Mr. Nauen in Munich are Charles Schreyvogel, Carl Weidner, A. B. Wenzell, Albert L. Groll.

Miss Leila Usher, who has opened a studio at No. 55 East Fifty-Ninth Street, gave a reception and exhibition of her recent work in sculpture on Thursday afternoon of last week.

Miss Usher has recently completed a bust in bronze of Mr. Robert Underwood Johnson, of the "Century Magazine." The modelling of the face and head is unusually strong and lifelike, and friends of the literateur are unanimous in pronouncing the bust an excellent likeness. The work has attracted much favorable attention. Miss

Usher also exhibited a bust of Booker Washington, which has just been purchased by subscription by friends of the author and lecturer, and presented to Hampton Institute. Booker Washington posed for this bust portrait for the sculptor at Tuskegee, Alabama. This bust was also shown at the Fine Arts Academy exhibition in Philadelphia, and at the St. Louis Exposition. In the sculptor's studio is a medallion in bronze of the late Professor Francis James Child, of Harvard University, copies of which are also in the Child Memorial Library at Cambridge, Mass., and in Johns Hopkins University, Baltimore, Md. Miss Mary E. Garrett, of Baltimore, has recently ordered of Miss Usher a medallion in bronze of Mrs. Susan B. Anthony for presentation to Rochester University, at Rochester, N. Y. Miss Anthony was chiefly instrumental in opening Rochester University to women. A bronze medallion of Miss Anthony, by Miss Usher, has already been presented to Bryn Mawr College, Pennsylvania, the donor being Dr. Howard A. Kelly, of Baltimore.

Spencer Trask, president of the National Arts Club, is taking an active interest in starting an arts and crafts movement in this city, and will do everything in his power to make it a success.

A conference will be called shortly to which all the craft workers of New York and the immediate vicinity will be invited. It will be held in the National Arts Club, in West Thirty-Fourth Street. It is hoped later to make the new studio building of the National Arts Club, in Grammercy Park, the centre of an arts and crafts movement in this city.

Mr. Lamb, of the Arts Club, says that an arts and crafts school in Cincinnati had advanced art there in a way difficult to estimate. The same thing could be done here with a proper crafts school. Sooner or later, Mr. Lamb remarked, this city must have something equivalent to the South Kensington Schools in England, and the proposed movement in New York, properly handled, would be a start in that direction.

Harrison W. Weir, the well-known artist, author and journalist, died on Thursday, January 4, at the age of 81. He was one of the best illustrators of birds, animals and fruit in England, and animals furnished the theme of several of his books. He married, in 1845, Miss Alice Herring, whose father was a racehorse painter, and after her death was twice married again.

Dr. Otto A. Moses, the geologist and chemist, died at No. 72 West Thirty-fifth Street on Wednesday morning. Dr. Moses was born in Charleston, S. C., on February 7, 1846. He took a scientific course at the University of Leipsic, and for several years he represented Edison in Paris, and was largely instrumental in introducing the Edison inventions in Europe. Previous to his removal to this city, he was State geologist of South Carolina, and had general supervision of the phosphate works. He founded the Hebrew Technical Institute, Stuyvesant Street, in this city, for the free scientific education of poor Hebrew boys, and was for several years its director. He was also actively associated with the Montefiore Home, the Hebrew Orphan Asylum and other charities.

Holber Olsen, a well-known artist's model, was found dead in his rooms last week Thursday. The cause of his death is believed to have been old age.

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

It is not generally known that our duty on imported art works differs. There is a duty of twenty per cent. on all art works that originate in England, Holland and Austria, and of only fifteen per cent. on all art works that originate in France, Germany and Italy. This is called a differential tariff, and is based on reciprocity treaties with these last countries. We reprint the schedule of art duties in most of the civilized countries of the world, furnished by the American Free Art League. This is full of surprises, as will be seen. How, for example, does Spain arrive at the decision to tax all oil paintings imported there at nineteen cents each, and Switzerland exact forty-nine cents each, and why should Canada fix her duty on all imported art works by recognized artists at naught and by others at twenty per cent., while her neighboring province of Newfoundland exacts a duty of thirty-five per cent., Jamaica levies a duty of sixteen and two-thirds per cent. on art works imported, while St. Lucia, a fellow West Indian Island, admits works, not for sale, free, and exacts a duty of fifteen per cent. on those for sale. It would not appear as if there could be much demand for art works in Turks and Caicos Islands, but the inhabitants of those isles of the Caribbean Sea are evidently enlightened art lovers, for they admit all art works free. So do the remote Falkland Islands. Turkey survives with only eight per cent. art duty, Japan levies twenty-five per cent., and China only five per cent., while Persia exacts twenty per cent. Russia is ahead of Japan on the art duty question, if not in war. She has no duty.

But the most unexplainable of all art duties is that of the African Gold Coast. The section of that country west of the Volta River levies ten per

cent. duty, and that east of the same river admits art works free.

If the Ways and Means Committee at Washington gets hold of this schedule of art duties, we tremble lest they should strike an average for the United States. They might argue that if Japan exacts twenty-five per cent. and Newfoundland thirty-five per cent., we should pay the average of thirty per cent. This would appear about as reasonable as that we should be taxed twenty per cent. on art works from England and only fifteen per cent. on those from across the Channel in France, or that we should be compelled to pay, as now, twenty per cent. for all Austrian art works, and fifteen per cent. only on those from the neighboring countries of Italy and Germany. Who placed the art duty at its present figures, anyway, and by what reasoning was it fixed at twenty and fifteen per cent.?

In the death of Dr. Otto H. Moses last week at his home in this city, New York loses not only an appreciative and cultured patron of the arts, but a most lovable and charming personality. The father of the well-known young artist, Walter Florian, Dr. Moses was a most devoted parent. His enthusiasm for the strong and promising work of his son and his devotion to his interests were touching. We extend to Mr. Florian and the members of Dr. Moses' family our most sincere sympathies in their great loss, which in a sense we feel is also our own. We are indebted to Dr. Moses for unwavering loyalty, appreciation and advice. He had reached fame in his profession of electrical engineer, but his heart was in the development of art interests in America.

CHICAGO ART ECHOES.

Alson Skinner Clark's exhibition in the Art Institute is holding its own against the superb Glasgow School showing. About sixty canvases are being shown, including some fine portraits, and an interesting collection of English, French and Italian out-of-door scenes. Three full-length portraits, including one of George Hamlin, the singer, stand out with pleasing importance in a charming group of scenes of the old world, each one of which is the poetic expression of some mood of the artist. Clark is one of the younger group of successful local painters, and is not yet thirty years old. He is a student of Chase, Simon, Cottet, Whistler, Mucha and Merson, and shows the influence of each instructor in his remarkable versatility. He is the recipient of a medal awarded during the St. Louis exhibition of 1904.

Frederick W. Freer's exhibition of portraits and portrait studies in oil and pastel hangs in an adjoining gallery in the south wing of the Art Institute. It includes twenty-seven canvases, among which the "Longshoreman," a portrait study in heroic size, is engaging the lion's share of attention. Against it, hangs a study which challenges attention for its mystic qualities. It is a nude figure of a young girl, wrapped in a haze of fog, tinted with the beauty of a changing sunset sky. In this collection are several portraits of well-known men and women in local society.

The pencil drawings of Belle Silveira, in still another gallery, are a unique collection of portraits, and

glimpses of landscape executed with great individuality of style, and with unusual refinement in this difficult medium. About fifty pictures are shown. Miss Silveira, who is a student of the Art Institute, stands alone in the West in her delicate, individual art, and has found many imitators.

The exhibition of Venetian Scenes by Herbert W. Faulkner shows many pleasing views of Italian life with qualities to attract the popular fancy. There are 40 studies in oil, and twenty in water colors showing every aspect of Venetian life with glimpses of Nature in every mood. Several figure studies of lace makers and fruit venders show grace of line and vitality of idea and execution. The artist is making his first collected exhibition in this country, and after many years' sojourn abroad will return to America for permanent residence next season.

Eight or ten valuable paintings lately purchased by R. Hall McCormick will be added to the loan collection of the Art Institute. These include the finest Van Dyke at present in this country, and the only group picture by the old master ever brought to America. It is a portrait of Charles I., his Queen, and their sons. Others in this collection are a Reynolds, a Gainsborough, a Cornelius Janssen, and Sir D. Wilkie's "Escape of Mary, Queen of Scots." A special view of these pictures was given to friends and art critics in Mr. McCormick's private gallery in his home on Rush Street.

EXHIBITIONS NOW ON.

An exhibition of recent portraits by Chartran will open at the Knoedler Galleries, No. 355 Fifth Avenue, next Monday. The busts of Mrs. Clayton Glyn, the author of "The Visits of Elizabeth," etc.; of Honorius, last but one of the Roman Emperors, and who died at Ravenna, the likeness being after an old coin, the works of Waldo Story, are now to be seen in these galleries, together with the same artist's "Fallen Angel," and a spirited bronze model of Edward the Black Prince on horseback, made for the Westminster Bridge competition before Mr. Story knew that this was limited to British artists alone.

The Ehrich Galleries, No. 8 West Thirty-third Street, are now given over to a portrait exhibition. Some seventy odd examples of notable men and beautiful women, by the early Dutch, English, Flemish, French, Italian and Spanish masters, are shown. The pictures hung, their fine quality and attractive nature will doubtless make this display as interesting to the art loving public as has been the case with exhibitions held in the past in these galleries.

In addition to the Funk portraits which will remain through this month there are now on view in the Fischel, Adler and Schwartz Galleries, No. 313 Fifth Avenue, the miniature of Miss Alice Roosevelt, already mentioned, one of Col. Gowdy and an exquisite one of Mrs. Hansbrough, wife of the Senator from South Dakota, and who is considered the most beautiful woman in Washington. All these are painted by Miss Dunlap. The portraits of Mrs. McKinlock and of Col. J. Bryant have been added to those by Mr. Funk already described.

Some recent water colors by Colin Campbell Cooper may now be seen at the Powell Gallery, No. 982 Sixth Avenue.

PHILADELPHIA ART NEWS.

The first of a weekly series of public lectures, which promise to be of exceptional interest, was delivered at the Drexel Institute on last Tuesday, January 9, by Howard Pyle, on "The True Spirit of Art." The lecture was illustrated by stereopticon slides.

Mathilde Weil, well known as one of the prominent artist-photographers of Philadelphia, will open an exhibition of her work in the Court of the Drexel Institute on Monday, January 15, to continue until February 1, in conjunction with the lectures which Miss Weil is to deliver at the Institute on "The Theory and Practice of Photography."

At the McClees Galleries a quite unique exhibition is the Denton Butterfly Show, well worth seeing, both for the beauty of the exhibition and the remarkably interesting qualities of the little moths, each a unique specimen, especially those belonging to the so-called protective species, as for instance, the owl-butterfly, which comes from South America, which is brown in color, and in marking reproduces so exactly the head of an owl that birds fear to go near it. Another called the leaf butterfly, when closed defies detection by exactly resembling a dead and brown leaf clinging to its stem. A huge Malay moth, fully a foot across, is also a curiosity. This exhibition will remain open until January 20.

William E. Groben, who won a Cresson traveling scholarship in the Academy of Fine Arts Schools, has just been admitted to the Beaux Arts in Paris.

Mr. William M. Chase gave an interesting talk to the members of the still-life painting class at the Academy of Fine Arts on Friday afternoon. His next talk will be given to the members of the class in portrait painting on January 25, at 3 o'clock.

The Philadelphia School of Design will send an exhibition of work under the charge of the Department of Design to the Museum of Fine Arts in Boston. This exhibition will consist entirely of pupils' work from a selected number of designs.

The exhibition of artists of the Glasgow School, which has won the enthusiastic admiration of all local artists and art critics, will close in one week, to be succeeded by one of the most important exhibitions of the year, namely, the annual showing of works of artists of Chicago and vicinity.

ST. LOUIS NOTES.

The opening reception of the Tenth Annual Exhibition of the Society of Western Artists was held in the galleries of the Museum of Fine Arts, Friday evening, January 5, 1906. It was unusually well attended and all present were impressed with the superior quality of the work shown. The collection consists of paintings, oil and watercolor, illustrations, sculpture and a number of interesting pieces of pottery, and will remain in the Museum for about four weeks, during which time several art organizations and clubs will have special afternoons and evenings for their members, and will be entertained by some of the local members of the Society, who will talk about the works on exhibition.

Durand-Ruel & Sons have just sent to St. Louis a very fine collection of paintings by Corot, Daubigny, Dupre, Reynolds, Diaz, Isabey, Boudin, Lepine, Monet, Sisley, Pissaro, etc., which are on exhibition at the galleries of Noonan & Kocian.

LONDON ART NEWS.

The press view of the sixth exhibition of the Society of Sculptors, Painters and Engravers was held in the New Gallery January 6. It consists of 195 oil colors and 69 pieces of sculpture. Auguste Rodin, president of the society, has two marble of the late Constantin Meunier. There are also numerous bronzes. Paul Bartlett has many prominently displayed.

The Pennsylvania Academy has lent examples of Banger, Tarbell, De Camp, T. DeFrost, Robinson, Homer and Eakins. The picture that is most noticed of the foregoing is a fine mother and child by De Forest. Portraits by Irving Wiles also attract attention. Other Americans represented are Frieske and Frank Mora.

December 30, 1905.

The winter exhibition at Burlington House, which opens next Monday, is devoted chiefly to paintings by deceased Masters of the British School, though a few notable works by Continental Masters are included. Among these, most important is a splendid life-size group of "The Painter and his Family," by Frans Hals, full of rollicking humor and vigorous brush work. Two Jordaens, four Van Dycks, and a fine portrait of a lady by Cornelius Jansen, are also included.

Of the British paintings, perhaps the most notable is Turner's "Adonis Departing for the Chase," lent by Sir W. Cuthbert Quiller. Usually in Turner's works the figures are of minor interest, but this is decidedly a figure picture, and the treatment of the nude and draperies gives quite a new sense of the painter's mastery. The color, needless to say, is glowing, and the whole composition is extremely Titianesque. Of the 18th century portrait painters, Raeburn is most strongly represented, and the vitality of his "Colonel Francis James Scott" and other portraits, puts Reynolds, Gainsborough and Romney quite in the shade. Other old British Masters well represented are Richard Wilson, Richard Parks Bonington, Hogarth, Crome, Wilkie, Ponwell, George Maron and Eddy.

Among the more modern paintings are Millais' "The Knight at the Ford," Rossetti's "Mnemosyne or Lamp of Memory," and "The Beloved;" Burne-Jones' "Laus Veneris," "Love Among the Ruins," and several of his St. George series. The late Simeon Solomon is also represented by a numerous collection of his works, including such important compositions as the "Love in Winter," "The Mother of Moses," and "Finding of Moses." Cecil Lawson is represented by a fine landscape, "Valley of Doon," Albert Moore by his classical nude, entitled "White Hydrangeas," and Lord Leighton by some portraits and small classical studies.

Other painters represented are G. H. Boughton, David Cox, William Dobson, Copley Fielding, Colin Hunter, Landseer, C. R. Leslie, Connell, Henry Moore, Sir J. Noel Paton, Val Prinsep, George Richmond, Vincent, Fred Walker and de Wint. In the Black and White room is a collection of studies and drawings by the late G. F. Watts. Critical opinion here thinks that a more interesting and more instructive loan collection could have been got together, though individual works exhibited win the highest praise. It is likely that one of the results of the exhibition will be an increase in the saleroom value of several painters whose work is not yet generally appreciated at its true worth.

At Christie's recently, Mr. Hodgkins gave £1,200 for a Louis XV.

clock, 7 feet 6 inches in height, with movement made by Lefancheur of Paris. The case, of oak veneered with tulip and king's wood, is most graceful in outline, and richly ornamented with shell-like forms, ribands, scroll work, and dragons in ormolu, cast and chased in the manner of Cressant. Below the dial is a winged mask of Time, while above are exotic birds.

Among many other valuable and interesting art objects to be seen at the Spanish Art Gallery, 44 Conduit St., are 180 yards of 17th century English embroidery, the decoration of the ballroom of the Palace of St. Elma, Seville, and formerly the property of the Duchess of Montpensier.

to identify the Medusa of the Uffizzi with the missing work of Da Vinci.

For more than a century and a half, where the work is alluded to as "In the Flemish manner" the attribution continued.

Then in another inventory of 1784 the head is assigned to Leonardo partly because of Vasari's allusions, and partly because of ignorance of history and lack of critical judgement. A third element enters into the judicial opinion, that of the examination of the wood upon which the picture is painted, an examination which has apparently hitherto been neglected. It is not Italian wood, but oak, the so-called Holland oak upon which almost all



A PASSING SHOWER
By F. Hopkinson Smith

Now on view in the Noe Galleries

ITALIAN ART NOTES.

Corrado Ricci, director of the Florentine gallery at the German Institute for the study of art, after having made a careful study of all that is known of the picture, the Head of Medusa, hitherto ascribed to Leonardo Da Vinci, in the Uffizzi Gallery, Florence, and with the help of recently discovered documents, declares that the famous painting is the work of a Flemish artist. The old inventories of the ducal wardrobe and of the galleries assisted him in forming this conclusion. In one of these, dating from the XVI. or early XVII century, he read that the Medusa was the work of a Flemish artist, and that it was presented to "His Excellency the page, Signor Filippo de Vicq in accordance with the testament of Signor Ippolito de Vicq, his uncle." This will, not yet traced, might furnish some particulars and the precise date, but the simple note makes it impossible

Holland and Flemish pictures are painted.

In conclusion the note of a *rotella* painted by Leonardo does not rest on a very firm historical basis. In any case it must have been taken to Milan between 1494 and 1500. On the other hand the other picture of the same subject, begun and left unfinished by Leonardo, and visible in the Ducal Wardrobe as late as 1568 and then lost, seems well established.

It is therefore certain that towards the close of the same century Ippolito de Vicq left by will to the Grand Duke the Medusa now seen in the Uffizzi, acknowledged as Flemish until 1784, and only later pronounced and imposed upon the credulous as the work of Da Vinci.

Frances Hoffman, a member of the Arundell Club, of Baltimore, has started a class among the members of the club and a few outside friends to discuss Italian art.

PARIS ART NOTES.

The Academie des Beaux Arts, called to replace MM. Sacconi and Marssaruni, deceased, have designated as correspondents MM. Whitney Warren, the New York architect, and the Abbe Requin of Avignon. The latter is a savant, who is deeply interested in the history of the primitives. It is to his researches that it has been learned that the "Pieta," ceded by the hospital at Avignon to the Louvre, belongs to the Avignon school.

The subject given out by the Academie des Beaux Arts for the architectural prize of 1906, is "A maritime depot at the head of the line of a railroad."

The Army Museum has just received for its collection of military portraits, that of General Buisson d'Armandy, to whom is due the capture of the Casbah of Bone.

In the Palace of Machinery there will be held from January 25 to 29, an exhibition of dogs. Painters of dogs have been asked to contribute to the success of this show by sending their works.

The painter, Dumoulin, commissioner of Fine Arts at the Marseilles exhibition, has founded a purse of 500 francs to encourage artists who participate in the exhibition to take trips to the French colonies.

The Museum of Havre, which has been closed for some time, is about to be reopened. Among the paintings shown should be mentioned "Misères," a charming canvas by Darvant, "Le Coup de Canon," by the same artist, and works by Dumoulin, Boudin, Beyle, and an important collection of ancient medals.

The annual exhibition of works by living artists in the salon, will open in the grand palace of the Champs Elysees, May 1, and continue through June. It is open to works by French and foreign artists.

In its session of December 28, the committee of the National Society of Beaux Arts unanimously re-elected M. Roll as president.

At a recent sale a painting by Lhermitte, "Interior of a Country Grocery," was sold for 5,000 francs to MM. Bousodet Saladon. A painting by Gerome, the "Pool in the Seraglio" brought 1,020 francs; a water color by Maurice Leloir "The Awkward One" 950 francs, and two bronzes by Barye, "Lion and Lioness," 600 francs.

The Salisbury Home in Worcester, Mass., may be turned into a school of arts and crafts.

SALES.

American Art Galleries.—Heber R. Bishop collection every afternoon at 2.30 o'clock, from Wednesday, January 11, to Saturday, January 27, inclusive, and on Monday evening, January 22, at 8 o'clock. On Friday evening, January 19, at 8.15 o'clock, at Mendelssohn Hall.

Fifth Avenue Art Galleries.—Paintings by George H. Boughton, R. A., and William T. Richards, Saturday evening, January 13, at 8.15. Two estates of furniture, bronzes and bric-a-brac, Wednesday and Thursday afternoons, January 17 and 18, at 2.30 o'clock.

Fifth Avenue Auction Rooms.—Yasuke Fujita, collection of ancient Chinese and Japanese art objects, Thursday, Friday and Saturday afternoons, January 18, 19 and 20, at 2 o'clock promptly.

ANENT THE TARIFF.

The following letter has been sent in answer to the editorial published in the "American Economist" and quoted in this paper December 30:

To the Editor of the "American Economist":

Dear Sir:—

The article in your issue of December 8, 1905, entitled "As to American Art," contains some statements which we would like to discuss in a friendly tone, trusting that your editorial mind is open to a change of opinion on this most important issue.

We quite agree with you that attacks on Congressmen will injure rather than promote our cause and we deplore them. Personally, after some observation, I have come to the conclusion that the Senate and House still maintain their old standards of integrity and ability, and approve the remarks made by Senator Bailey, Speaker Cannon and others on this subject not long ago. No officer or member of the American Free Art League has attacked the character of Congress as your article implies, and we should be very much obliged if you would correct this false report. On the contrary, we have adopted your prescription and are devoting our "energies to a campaign of education and enlightenment."

You state that it is "the ignorance shown by American picture buyers as to true art values and real art merit" which is most "hurting American art" today, and you quote Mr. Kenyon Cox as authority on this point. Mr. Cox went further and said:

"The livelihood of the American artist depends upon the education of public taste," and he added: "A tariff on works of art is the greatest handicap which it is within the power of the Government to put upon the progress of art in this country."

He believes that the duty on works of art is to a great extent responsible for the slow development of the public taste, and that if you remove this duty, the demand for the works of the American painters will increase with the improvement of the public taste; and his opinion is shared by, at least, the five thousand artists, whose signatures we have on a petition asking for this legislation.

You also state that "on works of art for public institutions there is no tariff, so there is no harm done to the general cause of public education."

If this were true our league would not be in existence, because it is founded in a sincere desire to promote "the general cause of public education."

If all the foreign works of art in our museums were presented to them by private individuals who had first paid the duties on them, and none were purchased by the museums, it would be perfectly apparent that the provision in our tariff law exempting from a duty art works purchased abroad by the museums, was inoperative and failed in the purpose for which it was enacted; i. e., the encouragement and promotion of education.

The fact that an exceedingly small proportion of the museum collections are purchased by the museums or are imported for immediate presentation to the museums shows that the exemption produces some good, encourages education to a certain extent; but the fact that a much greater proportion of the art works in our museums pays the duty demonstrates the utter inadequacy of the law to accomplish its purpose. Private ownership constitutes a great reservoir from which our museums draw their principal supply. If you tax the art importations of in-

dividuals, you reduce the supply in this reservoir; i. e., you reduce the main supply of the public art museums.

Over 60% of the art works of the Art Institute, Chicago, have paid duties—175 of the 220 paintings owned by the Institute, and about 100 of the 125 loaned pictures on exhibition have paid duties. Mr. W. M. R. French, the director, writes:

"The strong drift of private collections to public galleries is shown by the fact that within ten years of the occupation of our permanent museum, three of the four most important private collections of pictures and objects of art in the city, had found their way into our galleries permanently. We regard it as almost certain that almost all the important collections will find their way ultimately into our hands."

This is the "milk in the coconut." The testimony of the other art directors in the country corroborates Mr. French's opinion.

In order to develop proper standards of taste it is essential that as many masterpieces as possible shall be constantly in the public eye, and we regard any attempt to limit the number imported as an obstacle to the progress of our country in this direction.

From the Economist's point of view, it is evident that the development of an artistic public taste will bring about a demand for other artistic products, in addition to paintings and statuary, so that new employment for highly skilled labor, both of men and women, will be created.

We trust that we may count upon your co-operation in securing this most salutary legislation.

Yours very truly,
MYRON E. PIERCE,
Organizing Secretary and Counsel.

Editor American Art News:

Dear Sir:—Anent the discussion in your columns concerning the removal of the tariff on art, permit me to quote from a letter written by the Congressman from the district in which I live, Mr. James E. Watson. This, in reply to an inquiry from me as to whether or not anything was really going to be done this session of Congress. As Mr. Watson is a member of the Ways and Means Committee of the House from which all tariff legislation emanates, his reply may be of interest to the readers of the Art News:

"There will be no change in the tariff on art or anything else at this session of Congress. My friend and fellow townsman, Hon. John K. Gowdy, ex-Congressman-General to Paris, has been talking to me a great deal in favor of removing the tariff on all works of art. He gives very cogent reasons why this tariff should be removed, but, unfortunately, there will be no tariff legislation whatever at this session of Congress."

Mr. Watson is too adroit a politician to give any inkling as to his personal predilections unless one could gather something from the word "unfortunately," but it is interesting to know that Mr. Gowdy, who has but recently returned to his Indiana home from Paris, where he has been for eight years, is in favor of this action on the part of Congress, his appointment as the Indiana representative of the American Free Art League being a most happy one. Mr. Gowdy's position in this matter is the more interesting, as through his valiant services in carrying this State for his party at the time of a crucial national election, he is known everywhere as a strenuous Republican, and as it is the members of this party who are standing so vociferously "pat" on the question of tariff

reform, Mr. Gowdy's advocacy of the removal of the art duty is gratifying.

The trouble with the average member of Congress in this particular matter is his rather nebulous idea of what constitutes "art." He is apt to be at the elemental, chromo, pictures-painted-by-the-family-stage. Of such evidently is the Hon. Sereno E. Payne, of New York, whose illuminating remarks concerning "art" were referred to in your paper editorially a few weeks since.

Esther Griffin White,
Richmond, Indiana.

January 3, 1906.

If the sober judgment of a multitude were always sufficient to correct the consequences of caprice there would be little reason for apprehension as to the fortune of the Hon. William C. Lovering's bill to place works of art on the free list. Not only is it obvious now to every common understanding that the pretended protection of native artists was a measure conceived in a stupid want of thinking, but to artists in particular practical experience has made the mischievous effects so apparent that for some time we have been entertained with the singular and paradoxical spectacle of the protected class clamoring for the repeal of the duties and imploring their protectors to let them alone.

Considering the example of the past, it is difficult to prognosticate the result of current efforts at reform, though there can be no question as to the right course. Here is a tax which no one attempts to defend by plausible argument—insignificant as a means of revenue, perverted as a measure of protection, denounced utterly by the very class it is supposed to favor, and regarded with a certain shame by every member of the community as something for which no equivalent can be found in any other highly civilized country.

It originated in darkness, and nothing but stupidity can suffer it to continue. Pass the Lovering bill!—The New York Sun.

IMPORT DUTIES LEVIED BY FOREIGN COUNTRIES ON PAINTINGS AND PICTURES.

From an English Blue Book Dated 1904.

British Isles	Free.
Russia	"
Sweden	"
Norway	"
Denmark	"
Germany	"
Holland	"
Belgium	"
France	"
Portugal	10%
Spain—oil paintings	\$0.19 each
Italy—(material of foundation pays)	Free.
Austria-Hungary	"
Switzerland	\$0.49 each
Greece	Free.
Turkey	8%
Bulgaria	14%
Roumania	Free.
Japan	25%
China	5%
Persia	20%
British India	5%
Straits Settlement	Free.
Ceylon	10%
Mauritius	12½%
Seychelles	Free.
Labuan	Free.
Hong Kong	10%
British New Guinea	10%
Australian Commonwealth	Free.
New Zealand	20%
Fiji	12½%
Falkland Islands	Free.
South African Customs Union	"
St. Helena	"
Lagos	"
Gold Coast	"
West of the Volta	10%
East of the Volta	Free.
Sierre Leone	10%
Gambia	Free.
Canada—by artists of recognized merit	20%
—others	Free.
Newfoundland—by artists of recognized merit	35%
—others	Free.
Bermuda	Free.
British Honduras	10%
Bahamas	20%
Turks and Caicos Islands	Free.
Jamaica	16 2-3%
St. Lucia—not for sale	Free.
—for sale	15%
St. Vincent	Free.
Barbados	Free.
Grenada—not for sale	Free.
—for sale	7½%
Virgin Islands	Free.
St. Christopher and Nevis	11%
Antigua	15%
Montserrat	Free.
Dominica	"
British Guiana	"

The following amounts of duty were collected on works of art entered for consumption in the United States during the years ending June 30, 1880 to 1905, inclusive:

For the four years from 1880 to 1883, inclusive, with a 10% duty	\$974,352.67
For the seven following years with a 30% duty	2,582,410.19
For the four following years with a 15% duty	1,036,601.53

The following years there was no duty and for the years from 1898 to 1905, inclusive, with a 20% duty, \$3,413,846.96 was collected.

IN THE GALLERIES.

Among paintings now to be seen at the Heinemann Galleries, No. 257 Fifth Avenue, are "The Standard Bearer," by J. W. Brandt, showing a Polish nobleman of the 17th century in the quaint costume of the warrior of that period, a view of the Norwegian coast by L. Haarland, and a brilliant canvas by A. Leskel, showing two cavaliers in gorgeous costume, one bearing a standard, the other a trophy, against the dark background of a palace apartment.

Messrs. Scott and Fowles, of No. 295 Fifth Avenue, are now showing a good example of Homer Martin, a landscape with fine distance and atmosphere, a sheep dog watching a flock of sheep, by J. R. K. Duff, a rising Scotch artist, a fine cattle piece, by Scherretitz, an artist whose work is little known in this country, and a warm colored exquisite pastel, by Lhermitte, a woman resting from reaping.

There is a large collection of busts in terra cotta, Sevres and bronze, at the Bonaventure Galleries, No. 6 West Thirty-third Street. Among these works, which range from life size to much smaller, are the Houdon bust of Benjamin Franklin, busts of Washington, of Pascal, the original one of Lafayette from the St. Louis Exposition, of the Princess de Lamballe, Marie Lescinska, Voltaire, Rousseau, Montaigne, Marie Antoinette and Lord Byron.

An important canvas by Puvis de Chavannes, "The Shepherd's Song," has recently been received at the Durand-Ruel Galleries, No. 5 West Fifty-sixth Street. It is painted in the noted artist's best manner, the group of three women being especially strong. In the background is the brilliant blue sea and sky of a tropical country. Three fine Daubignys, one in his later period, a fine Courbet, trees, with a glimpse of river, a Dupré, and a group of horses and jockeys, by Degas, are other notable recent acquisitions.

The graceful figure of an Oriental woman, leaning against a wall, with a background of brilliant hued sea and sky, by Leon Comerre, and a fine marine, by J. E. Stuart, are two attractive canvases shown in the Ralston Gallery, No. 326 Fifth Avenue.

Millet's "The Harrow," is a notable addition to the Oehme Galleries, No. 320 Fifth Avenue. This painting depicts the same landscape as in the famous "Angelus," but under quite a different aspect, namely a cold grey winter morning. It is full of sentiment and one can study it for a long time with ever increasing appreciation. "A Misty Morning on the Seine," by José Weiss, "Courtship," two figures in charming mediaeval costumes against a fine landscape background, by the

(Continued from Page 6.)

Dresden artist, G. Kuhl, and a delightful little canvas by Baron Cedarstrom, brother-in-law of Adelina Patti, a Monsignor, and an old monk, their faces fine character studies, are other interesting paintings in these galleries.

Two fine portraits, that of Lady Clinton, by Sir Wm. Beachey, R. A., from the Col. Clinton collection, and of Miss Montgomery, by Romney, together with a characteristic Schreyer, a horseman leading a second weary horse over a snowy rough field, have been added to other fine paintings in the Brandus Galleries, No. 391 Fifth Avenue.

Down in the business section of the city, upstairs in No. 12 John Street, is a fine collection of paintings by modern American artists. This collection, housed in the Rice Gallery, will well repay a visit by those who fancy that good paintings are to be found only in the residence section of this city. Here are works by Bogart, Wyant, Ochtmann, including his "November Frost," shown at the Portland exhibition, Wyant's "Hopkinson Peak, Keene Valley," some fine canvases by McCord, brilliant in coloring, by Cullen Yates, and the two Bostons.

Olive P. Black, whose landscapes are now on exhibition at the Rice Gallery, is well known in the artistic world, having exhibited at the different art centers for the past twelve years. She studied under William M. Chase, H. Siddons Mowbray and H. Bolton Jones, and her pictures are painted from nature near South Egremont, Mass., where her summers are spent. They must be seen to be appreciated.

An embroidered Persian prayer panel of the 16th century, a wonderful piece of needlework, fragments of Gothic tapestries in rich blue coloring, and a fine assortment of 16th century rugs of all sizes, including exceptionally large ones in Ghiordes, Koulas, Ispahan, Hispano-Moresque, and Ladik makes, are now to be seen at the Kelekian Galleries, No. 252 Fifth Avenue, together with a large assortment of antique prayer rugs.

5th Ave. Auction Rooms

238 FIFTH AVENUE.

WM. B. NORMAN, Auctioneer.

Announcement Extraordinary

FREE VIEW, Monday, Jan. 15.

Until day of sale

Extremely Rare Objects from Japan and China

comprising an important collection of

Old Japanese Arms and Armor

Rare Chinese Rugs, Old Temple Carvings, Bronze Garden Ornaments, Lacquers, Carved Cabinets, Chinese Porcelains, Jades, Snuff Bottles, Enamels.

Artistic Carved Furniture

The Private Collection of

Mr. Yasuke Fujita

of Kyoto, who has been collecting these extremely rare objects for the past ten years both in Japan and China.

The Sale will be under Management of
Messrs Y. Fujita & Co.
Of Kyoto and New York.

DAYS OF SALE.

Thursday, Friday and Saturday, January
18, 19 and 20, at 2 o'clock
each day.

Furniture, bronzes and bric-a-brac from two estates will be sold next week in the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, on Wednesday and Thursday afternoons, at 2.30 o'clock. The amount realized by the sale of two estates last week in these galleries was \$8,506.65.

The Fifth Avenue Auction Rooms, Incorporated, Mr. William B. Norman, auctioneer, will remove on January 24 to their commodious new galleries, No. 331 Fourth Avenue, on the southeast corner of Twenty-fifth Street, the premises formerly occupied by the Tiffany Studios.

At Lanthier's Old Curiosity Shop, 354 Fourth Avenue, with a collection of fine old snuff-boxes, seals, watches, corse ornaments, brooches and quaint bracelets, may be seen ropes and collars of fine emeralds, opals, different-hued sapphires, diamonds of brilliancy, entire suites of deep-toned amethysts, pearl necklaces, and beautiful turquoise set in dull yellow Etruscan-wrought gold.

Mr. Lanthier's cabinets of fine Sheffield plate and massive colonial silver never offered a better choice than at present.

The Yamanaka sale at the American Art Galleries, No. 6 East Twenty-Third Street last week brought a total of \$42,116. The highest price paid was \$1,000 for a large four-panel screen, a remarkable piece of needlework.

At these galleries the Heber R. Bishop collection is placed on view to-day. The sale begins next Wednesday afternoon, and continues for ten days. Immediately afterwards, Mr. Edward M. Knox's valuable collection of paintings, including examples of Bouguereau, Cazin, Corot, Daubigny,

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Detaille, Israels, Jacque, Mauve, Troyon, Weiss, Ziem and other well-known artists, will be placed on view at the galleries, prior to their sale at Mendelssohn Hall on Friday evening, January 26.

The remarkable private collection of ancient Japanese and Chinese art objects of Mr. Jasuke Fujita of Japan, will be placed on view at the Fifth Avenue Auction Rooms, No. 238 Fifth Avenue, next Monday, prior to their sale by Mr. Wm. B. Norman at these galleries on the afternoons of January 18, 19, and 20. Beautiful embroidered hangings, rare specimens of carved ivory, daggers with jeweled hilts, spears and halberds heavily lacquered, rare porcelains and jades, wood carvings, rugs, some from the imperial palace, and choice cabinets, make this collection of great interest to art lovers.

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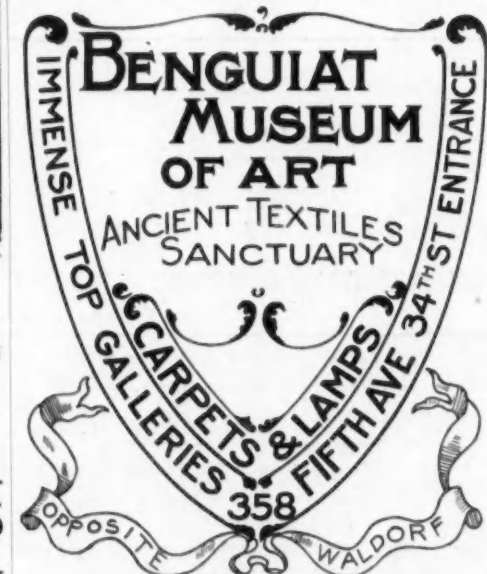
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